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ARCHITECTURE

ARCHITECTVRAL YEAR BOOK

VNIVERSITY OF ILLINOIS

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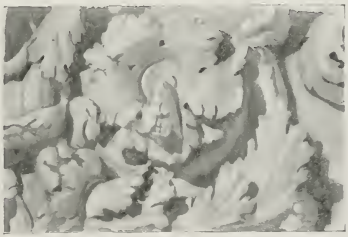

CHARCOAL DRAWING
R. W. Schucker

PVBLISHED BY
THE ARCHITECTVRAL CLVB
1912

TO NEWTON ALONZO WELLS, this book is dedicated by the students in the Department of Architecture of the University of Illinois in token of their full appreciation of his earnest endeavors and continuous labors for their instruction and advancement.

PEN DRAWING
Max Montgomery

NEWTON ALONZO WELLS, M.P.

UNIVERSITY OF ILLINOIS

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ARCHITECTURE AS A PROFESSION

The general qualities required for success in the practice of Architecture are undoubtedly much the same as those required for success in any high calling. Primarily Architetcure is one of the fine arts; and the possession of certain natural gifts, indicated in youth by a love of drawing, of color, and of beautiful things in general, is of great value. Though their possession does not insure success in creative work, neither does their lack in a measure indicate certain failure. Facility in drawing, which is after all only the medium of expression of ideas, can be acquired and certain faculties can be developed, certainly within moderate limits.

The so-called artistic gifts must be generously supplemented with power of close application and hard work. This power, however, is largely the result of interest and enthusiasm for one's chosen subject, and fortunately the study of Architecture traditionally stimulates enthusiasm; hence students in Architecture are traditionally hardworking and devoted to their art.

Architecture itself being refined, dealing in refined ideas, and requiring association largely with refined and cultured people, demands a high degree of culture and refinement in those who practice it.

There is also a business side to the practice of Architecture, consisting of making contracts, organizing and directing work, and even of securing patronage, which requires the same qualities demanded in the successful practice of any profession.

It may be said that few enter, or rather, few remain long in the practice of Architecture, who are dominated by the idea of making money. On the other hand, there is scarcely a pleasanter calling for the one who pursues it primarily because he is inspired with devotion to it, and to such, beside the possibility of constant pleasure, full return for ability and industry may be expected.

The Nineteen Twelve

Architectural Year Book Committee

Howard Lovewell Cheney	Editor
Charles Babcock McGrew	Business Manager
Thomas Edward O'Donnell	
John Goodfellow Fleming	
John Baldwin Hawley	

ACKNOWLEDGMENTS

The 1912 Architectural Year Book Committee wishes to express their thanks and appreciation to the faculty, alumni, fellow students, and advertisers for their assistance in the presentation of the second volume of the Year Book. It is our hope that the book will continue to meet with success and reflect credit upon our Department of Architecture.

The Architectural Club

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Nineteen Eleven and Nineteen Twelve

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Becket, J. R.
Boucher, C. F.
Breining, W. A.
Budina, A. O.
Burns, F. B.
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COLOR SKETCH
Howard L. Cheney

Architectural Design

GRADUATE WORK

FINAL EXERCISE FOR THE FRANCIS J. PLYM FELLOWSHIP IN ARCHITECTURE

THE WATER ENTERANCE TO A PAN AMERICAN EXPOSITION

A prominent seaport has been selected for holding an important Pan American exposition. The site chosen is on a level plateau bordering the steep shores of a beautiful and tranquil bay.

The most brilliant portion of the exposition will be grouped around a spacious plaza, one side of which overlooks the bay and commands a beautiful view of mountains and foothills across the water. On this side no exposition buildings will be placed, but there will be some fitting architectural treatment, the center of which will constitute the entrance proper to the exposition. The architectural treatment of this side of the plaza, as seen from the bay, together with the steps, etc., leading up from the water level, and the boat landing, all forming one splendid composition appropriate to its commanding location as well as to its important function, will form the subject of this competition.

At the water level there will be a landing for boats large and small which come from the center of the exposition city and from the neighboring cities of the populous surrounding district. At the landing will be arranged spacious shelters, ticket booths, etc. Broad steps, and possibly ramps, paths, etc., will lead by easy stages up to the level of the plateau, and some arrangement will be provided for the installation of elevators. Appropriate use should be made of statuary, formal planting, and other accessories.

The whole composition as seen from the bay must be imposing and brilliant.

The width of the plaza is 400 feet and the height of the plateau above the water is 75 feet. No limitations other than those mentioned are placed upon the designer. It should be borne in mind, however, that the architecture must impress the approaching visitor with the wealth, power and enlightenment of the nations represented by the exposition, and must at the same time well serve its particular function as the great water entrance.

DRAWINGS REQUIRED:

Elevation at 1/8" scale, fully drawn and rendered either in monochrome or in color.

Plan, and section on main axis, both at 1/16" scale. The plan and the section will show the landing, steps and treatment of the side of the plaza toward the bay, but will not include the plaza or any of the exposition buildings. The section may simply be a well drawn unrendered sketch to show the management of the different levels. The plan should be carefully drawn and rendered.

University of Illinois,
April 13, 1912.

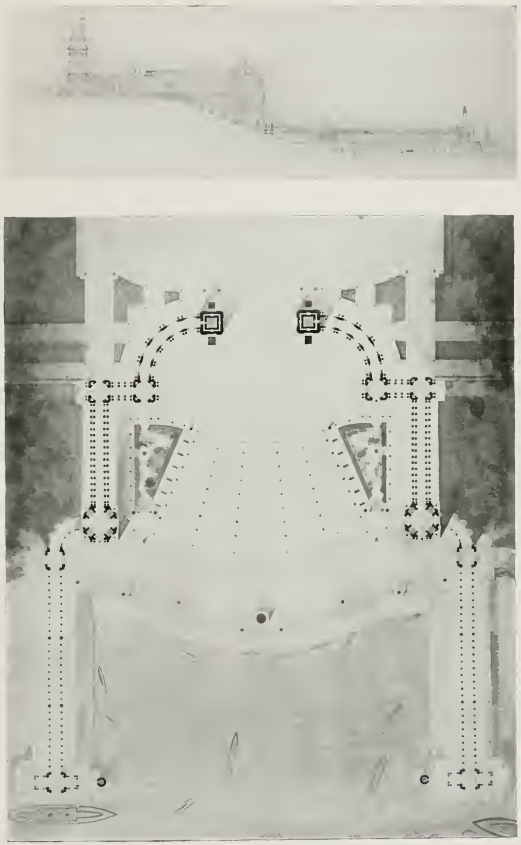
HOLDERS OF THE SCHOLARSHIP

1911	1912
Donald Graham	Edward R. Ludwig

A WATER ENTRANCE TO A PAN AMERICAN EXPOSITION

Francis J. Plym Fellowship

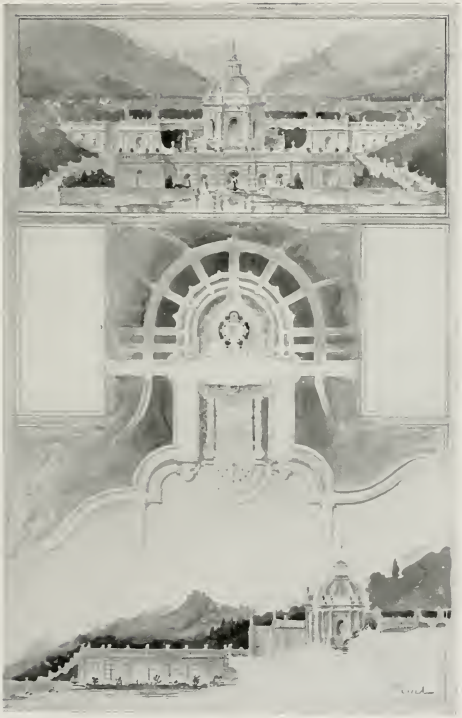
Edward R. Ludwig



A WATER ENTRANCE TO A PAN AMERICAN EXPOSITION

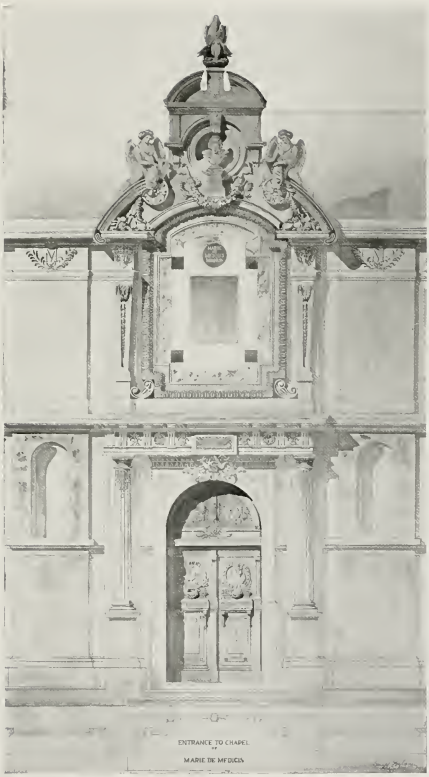
Francis J. Plym Fellowship

Edward R. Ludwig



PLYM FELLOWSHIP

Preliminary Sketch — Edward R. Ludwig



ENVOI—1

Plym Fellowship

Donald Graham, '07

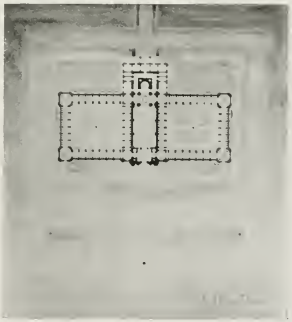
SENIOR DRAFTING ROOM

SENIOR DESIGN

Design in the Senior year takes up the greater portion of the student's time, twenty-one drafting room hours per week being allotted to it. The first semester is spent on problems involving architectural composition of an advanced order, and demanding a solution of special requirements, both utilitarian and aesthetic. Strong emphasis is placed on acquiring a large architectural vocabulary by means of library research. The second semester is spent in working out an original problem on a large scale as a thesis.

* * *

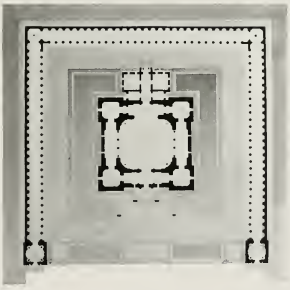
The theses of the class of 1912 were incomplete for the early publication of this volume, but will be printed the following year.



A CREMATORIUM

First Mention

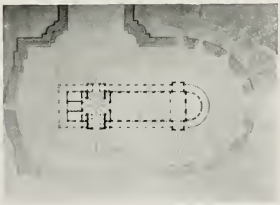
Gregory Vigeant, Jr.



A CREMATORIUM

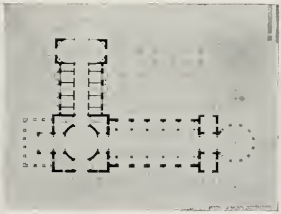
First Mention

A. E. Manierre



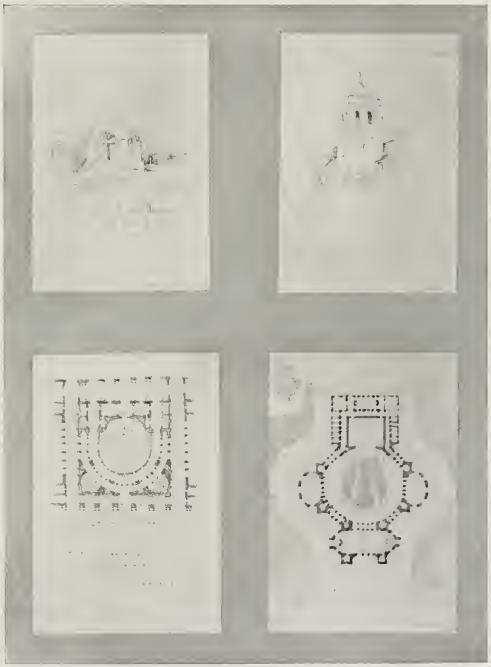
A RESTAURANT ON AN ISLAND

Mention L. J. Corbey



A RESTAURANT ON AN ISLAND

Mention F. L. Morgan



LIBRARY RESEARCH

M. A. Montgomery
C. L. Gustafson

J. G. Fleming
Howard L. Cheney

JUNIOR DRAFTING ROOM

JUNIOR DESIGN

The design of the Junior year continues the plan of study, criticism, and research begun in the Sophomore year. Fifteen drafting room hours per week are devoted to the work. The problems given deal generally with elements of plan, such as vestibules, stairs, pavilions, etc., and their composition to form a complete building. These are varied by shorter problems involving decorative detail. In the solution of these problems strong emphasis is placed on the following things:–first, a correct analysis of the program; second, the conception of a scheme growing logically out of this analysis; third, the development of this scheme by efficient study, aided by an intelligent use of criticism and the library.

A TEA HOUSE

First Mention — H. H. Crawford

AN ARTIST'S STUDIO

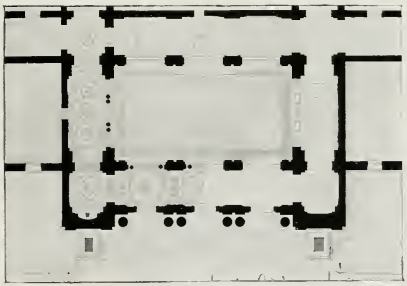
First Mention R. L. Kelley
First Mention B. F. Taber

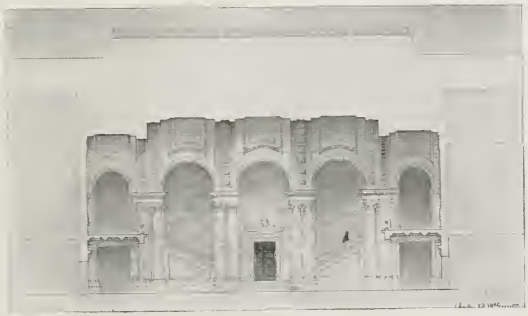
THE FACADE OF A CITY HOUSE

Mention W. Wyman Mention R. S. Webb

A DRINKING FOUNTAIN

Mention C. F. Moury Mention R. K. Doherty





THE LOBBY OF A CITY HALL

First Mention

C. B. McGrew

THE ENTRANCE TO A COURT OF HONOR

Mention — H. T. Reeves
Mention — C. J. Pankow

A TROLLEY STATION

Mention Placed — N. C. Sorensen

A DAIRY

Second Mention — S. A. Gay

A TROLLEY STATION

Mention Placed — R. C. Kirchhoff

ARCHAEOLOGY — THE CHAPEL OF A CHATEAU

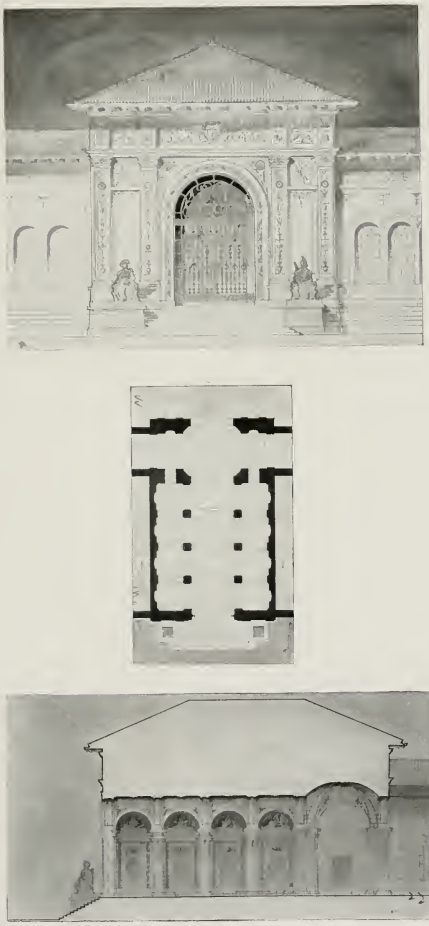
First Mention — C. B. McGrew

Second Mention — J. E. Hirschl

VESTIBULE OF A MUSEUM

Second Mention

H. W. Underhill



VESTIBULE OF A MUSEUM

Second Mention

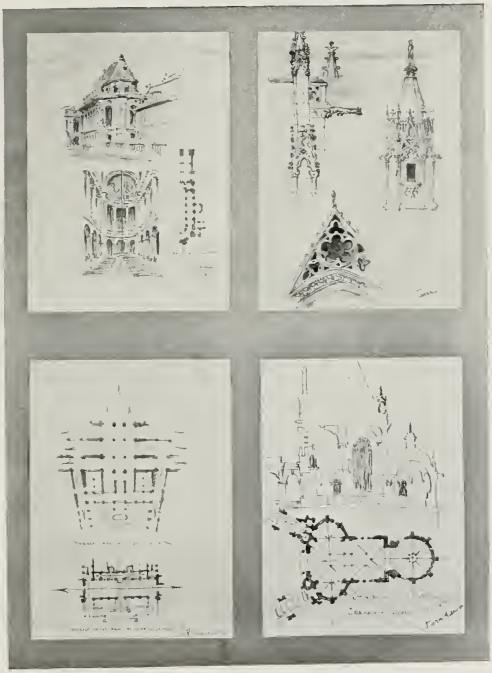
F. E. Berger

A CARRIAGE VESTIBULE

Commended — A. R. Brandner

A DOORWAY

Mention Placed — T. E. O'Donnell



LIBRARY RESEARCH

A. R. Brandner
A. R. Brandner

B. F. Taber
S. Furukawa

SOPHOMORE DRAFTING ROOM

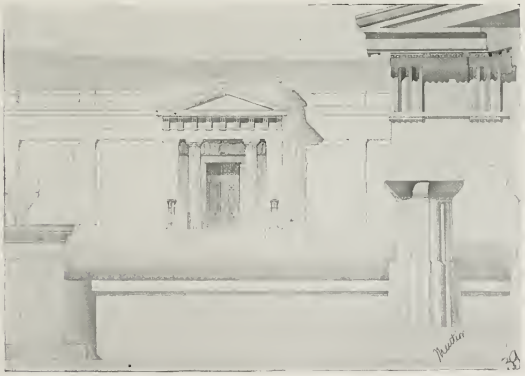
SOPHOMORE DESIGN

The study of architectural design proper is taken up at the beginning of the Sophomore year. In this first year the student is introduced at once to the method of study that is to prevail throughout the three years devoted to the subject, namely, the solution of problems, supplemented by general and individual criticism and by library research. Nine hours of drafting room work, two individual criticisms for each man, and one general lecture or criticism are allotted per week. The nature of the problems given is such as to place emphasis on a clear understanding of the fundamental architetural elements, such as walls, roofs, porticos, colonnades, arches, vaults, etc.; their presentation in plan, section, and elevation; and their composition to form a simple architectural unit.

A LIBRARY BAY

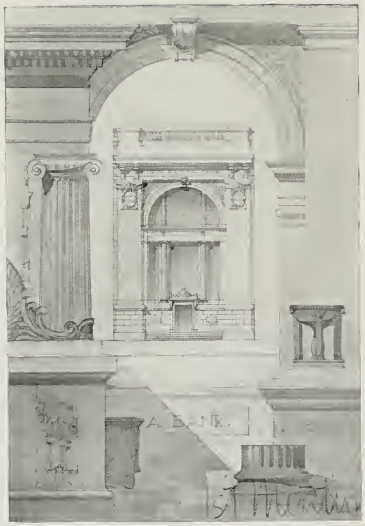
First Mention C. S. Wyant First Mention H. G. Sprague

First Mention E. F. Noth



A MAUSOLEUM

First Mention M. H. Hymowitz



A BANK

First Mention, J. W. Park First Mention, C. S. Wyant

Second Mention

Wayne I. Kirby

A FLOWER PAVILION

First Mention

Ira L. Rush

LIBRARY RESEARCH

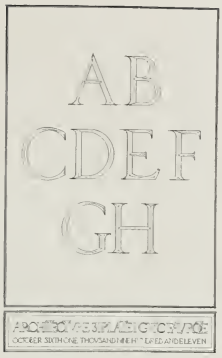
R. F. Field
R. B. Crowe

J. W. Bailey
C. F. Boucher

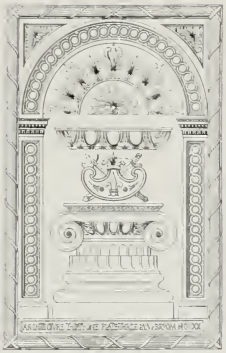
FRESHMAN DRAFTING ROOM

FRESHMAN DRAWING

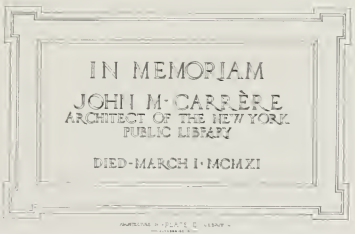
The Freshman year is one of preparation for the work that follows. This preparation is two-fold—technical and formative. The first is accomplished by training the student in the technique of architectural expression during which he is introduced to the principles of instrumental drawing, free-hand drawing in pencil and charcoal, wash rendering, shades and shadows, and linear perspective. The second is accomplished by lectures, exercises, library research, and individual criticism, in which are taken up the elementary architectural forms: their origin, meaning, construction, presentation, and composition, with the aim of inculcating a conception of architecture as a creative art. The work culminates in a small design problem, involving the use of one of the elements studied, presented as a rendered frontispiece and applying all the modes of architectural expression studied during the year.



First Mention G. C. Faurote



First Mention L. A. McBroom



First Mention O. E. Brunkow

First Mention H. Dubin

First Mention B. E. Dirks

First Mention L. F. Bailey

LIBRARY RESEARCH

L. A. McBroom
B. S. Austin

H. S. Johnson
B. E. Dirks

THE STUDIO

FREEHAND DRAWING

The courses in freehand drawing are arranged to develop the faculty of accurate observation and power of self-expression through a series of carefully graded studies. While the primary object is the development of observation and expression, in the various mediums, it is also used as a basis of demonstration of the fundamental laws of all design, expressed by the terms, rythm, balance, harmony, and variety in unity. Six hours a week are given to the practice of this important study continuing during the whole four years.

FRESHMEN draw from the plain models and simple architectural casts in charcoal. Truth of proportion and values is kept in the foreground first and last.

SOPHOMORES draw from advanced architectural forms and in the second semester render half the studies in wash.

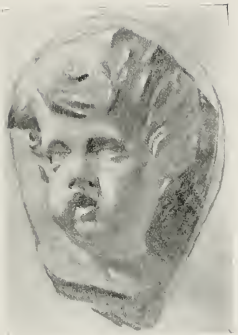
JUNIORS occupy half the time with figure construction from the cast in charcoal, and half still-life painting in water color.

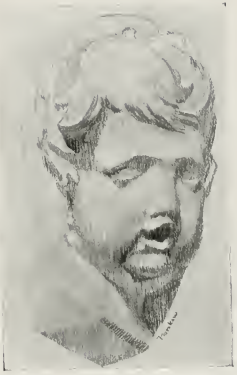
SENIORS continue still-life painting and take up advanced technical problems---lead pencil, pen and ink, and water-color, by copying standard drawings and by individual practice from still-life, casts and nature. In the spring and fall Juniors and Seniors study landscape from nature.

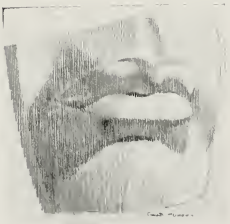
SENIOR

Gregory Vigeant, Jr.
J. C. Nelson

A. E. Manierre
L. J. Corbey







JUNIOR

J. O. Mitchell
A. M. Waggoner

C. J. Pankow
C. B. McGrew

JUNIOR

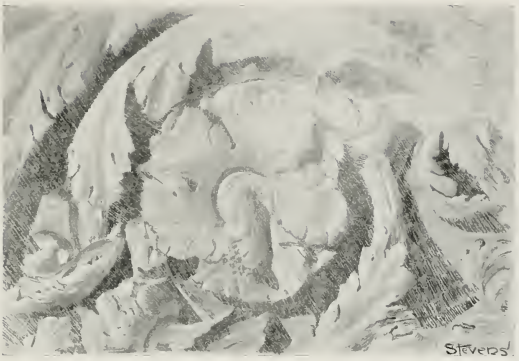
J. E. Hirschl

S. Furukawa

SOPHOMORE

C. M. Earhart

L. J. Horwich

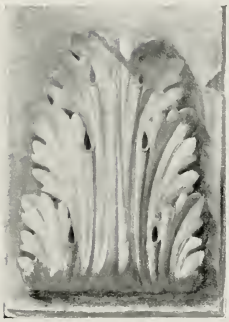


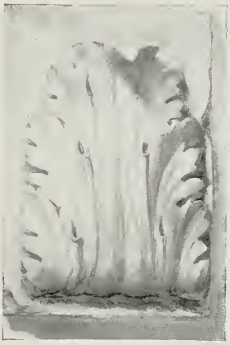
SOPHOMORE

R. M. Stevens

J. W. Park

R. W. Shucker





FRESHMAN

L. A. Turnock

L. D. Marquis

G. C. Faurote

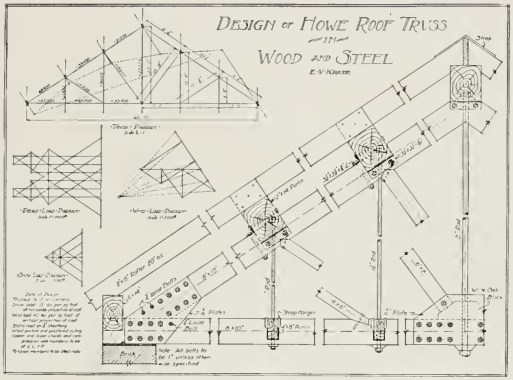
E. O. Siegfried

SENIOR ARCH. ENG. DRAFTING ROOM

CONSTRUCTION

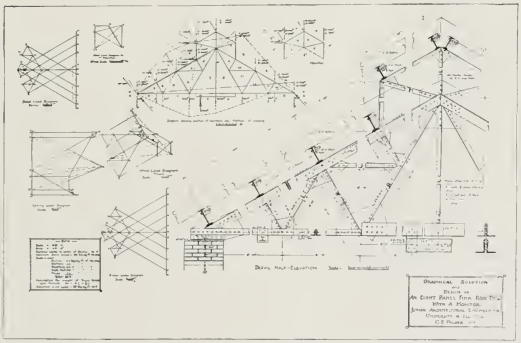
The work in construction begins with the course in working drawings and specifications in the Sophomore year and includes ordinary construction of wood and masonry buildings. This is followed in the Junior year by the course in statics, in which the stresses in beams, trusses, arches, domes, and vaults are determined graphically.

The Architectural Engineer, after a thorough preparation in mathematics, science, and mechanics, continues the work through the senior year with advanced graphics and special problems in heavy masonry, steel buildings, and reinforced concrete.



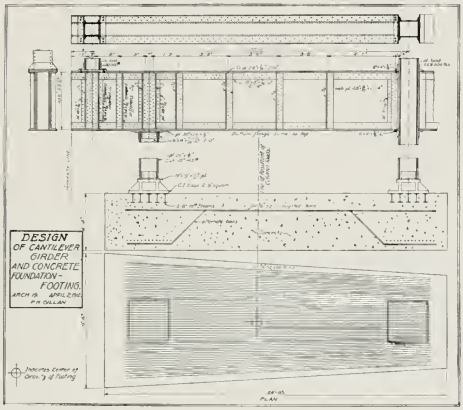
SENIOR

E. V. Kratz

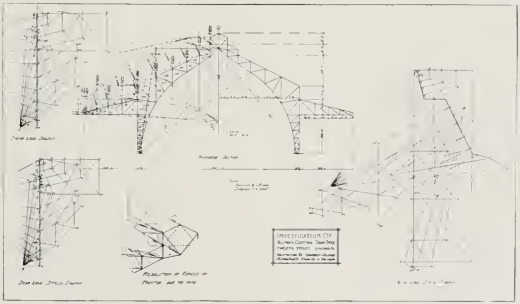


SENIOR

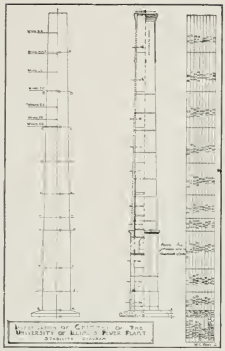
C. E. Palmer



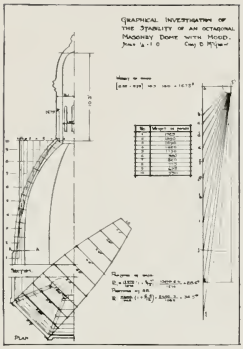
SENIOR
P. H. Gillan



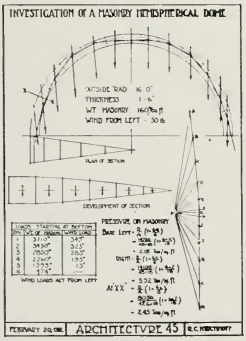
SENIOR
J. B. Sutherland, Jr.



SENIOR
W. C. Voss



JUNIOR
C. B. McGrew



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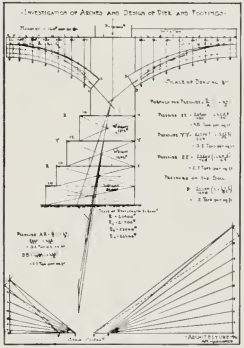
R. C. Kirchhoff



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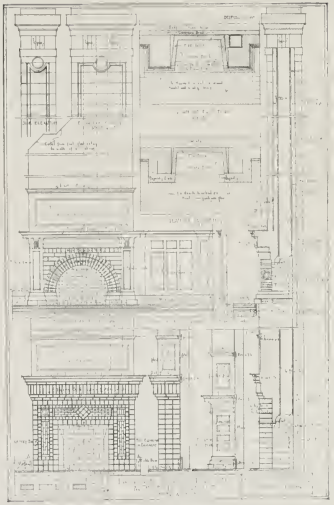
A. M. Waggoner



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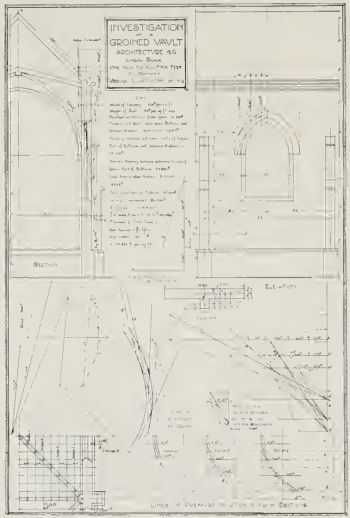
L. M. Bauer



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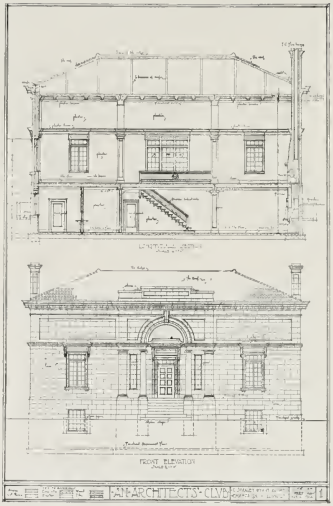

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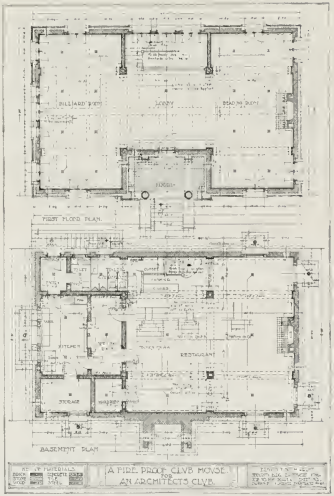
C. S. Wyant



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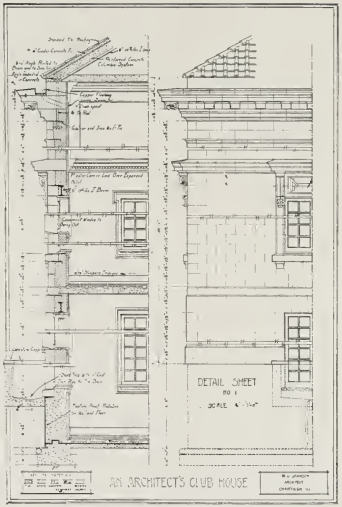
Edwin F. Noth



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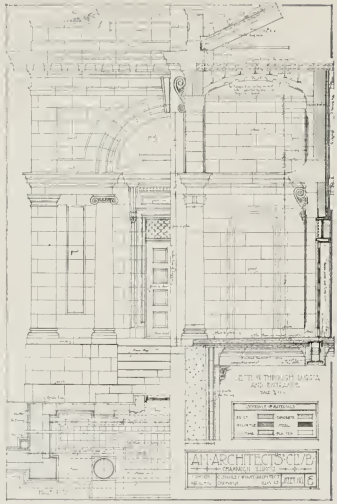

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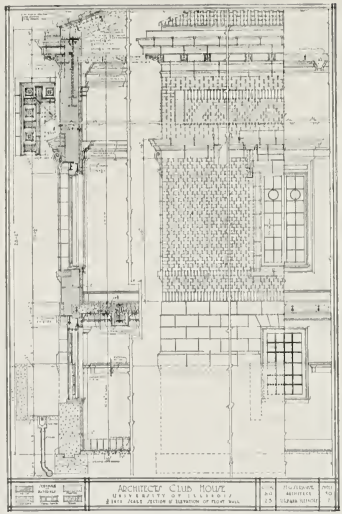

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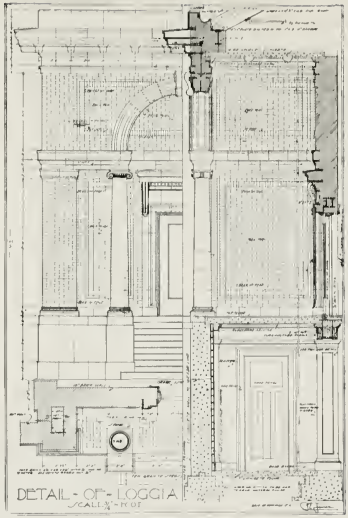
H. G. Sprague



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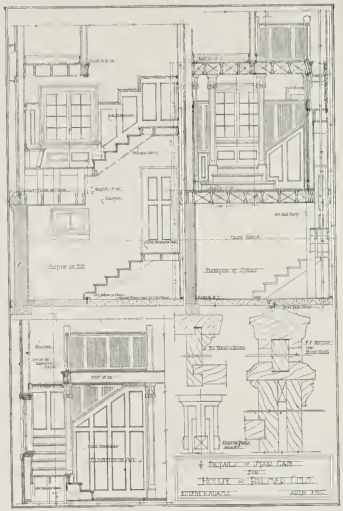

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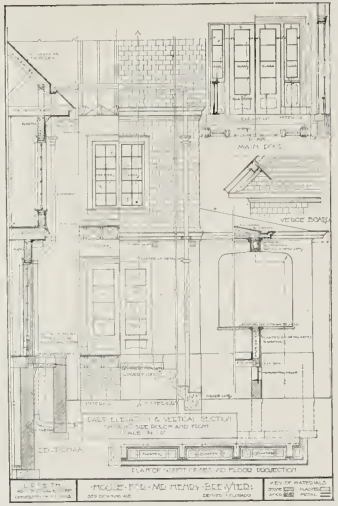

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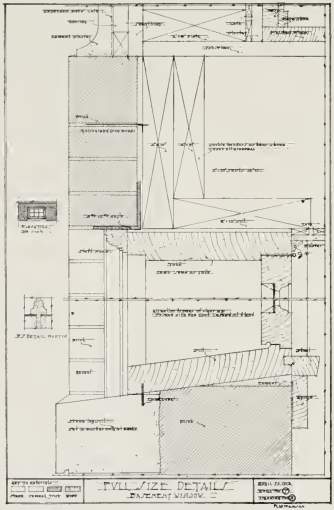

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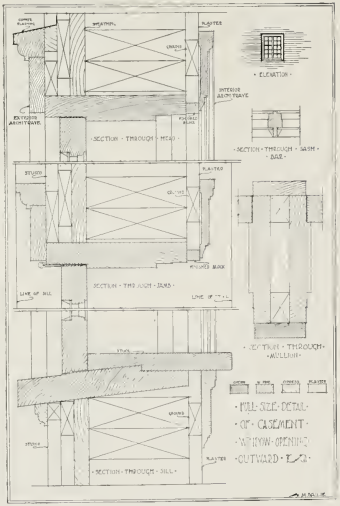

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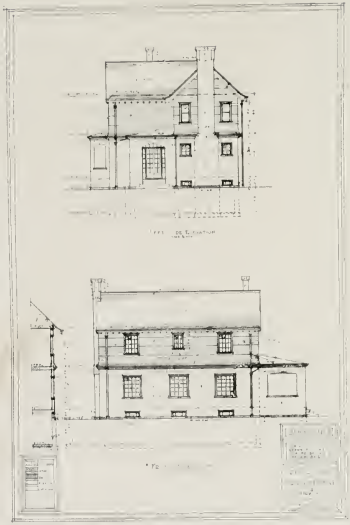

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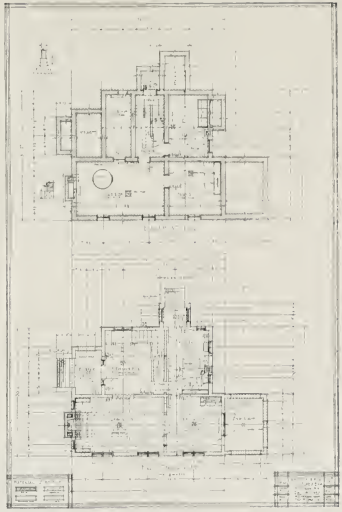

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H. G. Sprague

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